



Unione Europea / Regione Marche



**FONDO EUROPEO AGRICOLO PER LO SVILUPPO RURALE: L'EUROPA INVESTE NELLE ZONE RURALI**

Progetto approvato nell'ambito del PSL PICENO, cofinanziato nell'ambito del Programma di Sviluppo Rurale 2007/2013 Regione Marche - Asse IV - Leader Attuazione Strategie di Sviluppo Locale - Misura 4.1.3.2. sub c - Sviluppo e/o commercializzazione di servizi riguardanti l'offerta turistica ed agrituristica delle aree rurali

# Ripatransone



## “Uno Gera” Plaster cast Museum

Museo Civico  
Palazzo Bonomi Gera





The **YouPiceno** project was managed by:

**AdArt Società Cooperativa**

Registered offices: Via Monte Rosa, 7 – 63074 San Benedetto del Tronto (AP)

Offices: Via dell' Airone, 21 – 63074 San Benedetto del Tronto (AP) – Tel (+39) 0735 657562; Fax (+39) 0735 446091

With funding from:

**EUROPEAN AGRICULTURAL FUND FOR RURAL DEVELOPMENT: EUROPE INVESTING IN RURAL AREAS**

A project approved under the PSL PICENO, co-financed in the framework of the 2007–13 rural development programme, Marche Region – Axis IV – Leader – Implementing local development strategies – Measure 4.1.3.2 sub c - Development and/or marketing of tourism and rural tourism services in rural areas

**CATALOGUE-GUIDEBOOKS FOR THE MUSEI PICENI NETWORK**

Concept: Progetto Zenone SAS

Editorial product: Progetto Zenone SAS

Editorial project: Progetto Zenone SAS – Antonella Nonnis

Scientific research and coordination: Concetta Ferrara

Iconographic research: Concetta Ferrara

Bibliography: Concetta Ferrara

Texts: Progetto Zenone SAS – Concetta Ferrara

Translation: Angela Arnone

Images: photo archives of the Musei Piceni network – Progetto Zenone SAS – photographic services by “Piceno Senso Creativo” (Marco Biancucci – FForFake Comunicazione Visiva)

Info: [www.youpiceno.it](http://www.youpiceno.it) – [www.museipiceni.it](http://www.museipiceni.it) – [www.ecomuseovalledellaso.it](http://www.ecomuseovalledellaso.it) – [www.piceni.tv-info@yourpiceno.it](http://www.piceni.tv-info@yourpiceno.it) – [direzione@museipiceni.it](mailto:direzione@museipiceni.it) – [antonella.nonnis@progettozenone.it](mailto:antonella.nonnis@progettozenone.it)

Our thanks to:

GAL Piceno municipal authorities; Musei Piceni network; Musei Sistini del Piceno network; GAL Piceno manufacturing enterprise; regional INFEA system



Progetto Zenone SAS – May 2014

## CATALOGUE GUIDEBOOKS INTRODUCTION

This guide is part of a set of 22 volumes which will lead the reader on an exciting journey of discovery of Piceno territory. Of these 22 guides, 18 are dedicated to the collections of the four museums that make up the Musei Piceni network (Palazzo de Castellotti museum complex, Offida; Palazzo Bonomi Gera municipal museum, Ripatransone; San Francesco museum complex, Montefiore dell’Aso; San Francesco cultural complex, Monterubbiano). The other four volumes are written as itineraries that focus on the specific history, art and environment traits that forge the Piceno identity (Piceno Museums and Collections; Natural Environment and Environmental Education Centres; Typical Towns and Products in Piceno; Artisan Studios of Piceno). Inspired by the complexity of the museum system and the lavish territory where it is located, these guides offer important proof of the fact that every element of material cultural heritage (whether housed in a museum or otherwise) and of Piceno’s traditional and typical way of life is the product of what happened and was generated in history and by the territory’s social development.

For this purpose, the 18 guides dedicated to Musei Piceni collections not only contain a presentation of each single collection and the relative museum, but also offer the reader an engaging cross-referenced text for putting together the various aspects of the complex web of relationships woven between a museum’s heritage, the actual container, the heritage spread across the territory, and the extensive intangible heritage of customs, traditions, rites, legends, and traditional production processes that still reflect the Piceno identity.

The Italian version of each guidebook comprises two main sections: the first is an introduction dedicated to the museum tour and brief notes point the reader/visitor in the direction of the idiosyncrasies of each collection. The second part focuses on one or more objects in the collection and in addition to the general information and the description of the object, offers a series of focused facts for explaining the artefact in more detail and revealing the link between the object and the museum and territorial context in which it is found.

Foreign language texts, in addition to general information offering concise, immediate tips for locating and identifying the object, contain a **descriptive part**, with three main areas of content: a reading of the image/description, origin and original location (physical context and social setting of provenance), original function and meaning.

The Musei Piceni guidebooks are conceived as four macro categories, one per museum, and are dedicated to the following subjects, which reflect the collections on show in each museum venue.

### **POLO MUSEALE PALAZZO DE CASTELLOTTI, OFFIDA**

1. Museo delle Tradizioni Popolari – museum of folk traditions
2. Quadreria civica – municipal art gallery
3. Museo del merletto a tombolo – bolster lace museum
4. “G. Allevi” municipal archaeological museum.

### **MUSEO CIVICO PALAZZO BONOMI GERA, RIPATRANSONE**

5. Pinacoteca civica – municipal art gallery
6. Galleria d’Arte Contemporanea – contemporary art gallery
7. “U. Gera” plaster cast museum
8. Raccolta storico-etnografica – historical and ethnographic collection
9. “G. Mercantini” – history of the Risorgimento museum

### **POLO MUSEALE SAN FRANCESCO, MONTEFIORE DELL’ASO**

10. Carlo Crivelli room
11. “G. Basili” set design documentation museum
12. Museo della civiltà contadina – museum of rural culture
13. “D. Cantatore” collection
14. “A. De Carolis” – museum

### **POLO CULTURALE SAN FRANCESCO**

15. Model of the Aso valley
16. Museo Civico Archeologico – municipal archaeological museum
17. “S. Mircoli” coin collection
18. Quadreria civica – municipal art gallery

## RIPATRANSONE "UNO GERA" PLASTER CAST MUSEUM

The *piano nobile* of Palazzo Bonomi Gera is home to the Gipsoteca "Uno Gera", with displays of one hundred plaster casts created between 1912 and 1970, by Ripatransone sculptor Uno Gera, which he donated to the town in the 1970s.

The Gipsoteca opened in 1976, following indications by the same artist who defined a single large space to house portraits, busts, statues and bas-reliefs, besides documenting the expressiveness and classicism that are the hallmark of his works and telling the story of a great artist and collector, as well as a museum that experienced a profound change thanks to his intervention.



The gallery is dedicated to sculptor Uno Gera, born in Ripatransone in 1890. He was a member of the Gera family, which owned Palazzo Bonomi Gera, now the town museum, and his work as an artist began at an early age. One of the adjectives that best describes the personality of Uno Gera is his eclecticism. After a classical education, he moved to Rome to study law, but never betrayed his love of art, which became even stronger in his early years in Rome. He was in contact with the artist Arturo Dazzi and trained in his Roman workshop, also showing his works in many major national exhibits. At the same time, Uno Gera pursued his legal career and won a competition for the appointment to the Court of Auditors, serving in one of the most prestigious roles as chamber president.

Despite his professional commitments, Uno Gera continued his artistic activity in his Rome studio and remained close to his hometown, where he was elected mayor between 1960 and 1965, and where he died in 1982. His works, mainly portraits and religious subjects, are characterized by the sheer equilibrium of expressivity and classicism, and are found mainly in Rome, the city where the artist worked most.

In Ripatransone, as well as in the Gipsoteca and in the family home, there are significant testimonies of Uno Gera's personality and artistic production in the church of San Filippo (with the family tomb), in the Oasi Fraternal Paola Gera, and in the Dominican monastery.



## BIBLIOGRAPHY

Allevi G., *A zozzo per Offida*, Cesari, Ascoli Piceno 1926.

Allevi G., *Alla ricerca del tempio dell Ophys*, Tipo-litografia Cardi, Ascoli Piceno 1896.

Amato P. (a cura di), *Simone de Magistris: picturam et sculturnam faciebat*, Fondazione Cassa di risparmio della Provincia di Macerata, Macerata 1996.

Basili G., *Il luogo e l'immagine effimera*, in Rampello D. (a cura di), *L'Expo di Shangai 2010. Il padiglione italiano*, Electa, Milano 2010.

Bigonciari P., Masciotta M., Cavallo L. (a cura di), *Cantatore: il paesaggio*, Artigraf, Firenze 1972.

Bossaglia R. (a cura di), *Adolfo De Carolis e il liberty nelle Marche*, Mazzotta, Milano 1999.

Canova G. (a cura di), *Giancarlo Basili: Spazio e architettura nel cinema italiano*, Alexa, Ancona 2000.

Capriotti K., *Due Bolli laterizi da Monterubbiano*, in "Picus. Studi e ricerche sulle Marche nell'antichità", n. 20, 2000, pp. 305 – 311.

Caselli C., *Pericle Fazzini. Modernità con le radici nella natura e nell'arte barocca. Il mancato monumento ai Caduti del mare di S. Benedetto*, in "Flash: quattordicinale di vita picena", 1996, pp. 16 – 17.

Cellini C., *Quaderni di Curiosità Etnografiche di Don Cesare Cellini*

Chiaradia C. (a cura di), *Un pittore fra i poeti: Domenico Cantatore*, Critica d'oggi, Roma 1971.

Comitato Esecutivo per le Onoranze di Adolfo De Carolis (a cura di), *Adolfo De Carolis: (1874-1974). Mostra antologica presso la sala De Carolis di Montefiore Aso, Arti grafiche Ricordi*, Milano 1974.

Core F., Agostini G., *Relazione illustrativa restaurazione della Chiesa di S. Francesco*, 1991

Da Varazze J., *Legenda aurea*, a cura di, Brovarone L. e V., Einaudi, Torino 2007.

Dania L., *La pittura a Fermo e nel suo circondario*, Milano 1969

Di Vincenzo M.B., *Chiesa e convento di San Francesco a Monterubbiano* (tesi di laurea), 1995.

Grigioni C., *Orafi Ascolani nella seconda metà del sec. XIV* in "Rassegna bibliografica dell'arte italiana", 1908, 17.

Lenzi A. (a cura di), *Adolfo De Carolis e il suo mondo (1892-1928) : l'arte e la cultura attraverso i carteggi De Carolis, D'Annunzio, Maraini, Ojetti*, ITEA, Anghiari 1999.

Levi Pisetzky R., *Il costume e la moda nella società italiana*, Torino 1978.

Lightbown R., *Carlo Crivelli*, Yale University Press, London 2004

Maffei T., Nonnis A. (a cura di), *La raccolta Adolfo De Carolis a Montefiore dell'Aso : guida al museo*, Progetto Zenone, Montefiore dell'Aso 2005.

Margozzi M., Rivosecchi V., Falconi I., *Il luogo dei Natali: opere di Pericle Fazzini dalla collezione Fondazione Cassa di Risparmio di Ascoli Piceno*, Stamperia dell'Arancio, Grottammare 2003.

- Montironi A. (a cura di), *Guardate con i vostri occhi: saggi di storia dell'arte nelle Marche*, Lamusa, Ascoli Piceno 2002.
- Nardi B. (a cura di), *Ascoli, la festa e la Quintana: vestirsi nella società marchigiana del Quattrocento*, Ente Quintana, Ascoli Piceno 1990.
- Nardi B., Ciaffardoni C., *Quintana: costumi di ieri e di oggi*, in "Piceno", IX, 2, 1985, pp. 65 – 72.
- Papetti S., *L'arte di Carlo Crivelli nel contesto storico – culturale piceno del XV secolo*, Stamperia dell'Arancio, Grottammare 1994.
- Pastoreau M., *L'uomo e il colore*, in "Storia Dossier", n. 5, 1987
- Pastoreau M., *L'emblématique Farnèse* in "Le Palais Farnèse", I, 2, Ecole française de Rome
- Pastoreau M., *Une histoire symbolique du Moyen Âge occidental*, Seuil, Paris 2004, pp. 99 – 110.
- Pastoreau M., *Une fleur pour le roi. Jalons pour une histoire médiévale de la fleur de lis*, in
- Rivosecchi V. (a cura di), *Fazzini e Grottammare*, Roma 1996.  
Roma 1981.
- Rossi O., *Le opere di Pericle Fazzini presenti nelle Marche: scultura come morfologia del vuoto*, in "Arte e Cultura", 1995, pp. VI- VII.
- Scheiwiller G. (a cura di), *Il Pittore di Stanze*, Garotto, 1944.
- Scotucci W. (a cura di), *Nella terra di Pagani: itinerari storico-artistici nel Cinquecento marchigiano*, Silvana Editoriale, Cinisello Balsamo 2000.
- Sgarbi V. (a cura di), *Vincenzo Pagani, un pittore devoto tra Crivelli e Raffaello*, Silvana editoriale, Cinisello Balsamo 2008.
- Tonici O., *Due urne cinerarie da Monterubbiano (AP)*, in "Picus. Studi e ricerche sulle Marche nell'antichità", n. 10, 1990, pp. 222-229.
- Zampetti P. (a cura di), *Carlo Crivelli e i crivelleschi*, Alfieri, Venezia 1961
- Zampetti P., *Carlo Crivelli*, Nardini, Firenze 1986.



**[youpiceno.it](http://youpiceno.it)**